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A Colonial Examination Tour.

BY STEWART MACPHERSON.

When one sets one's-self the task of reviewing the incidents and happenings of a seven months' tour round the world, the possibility of giving even a faint idea of the impressions produced upon the mind by such a landmark in one's life seems almost hopeless. All that can be done, therefore, in the limits of a magazine article, is to attempt a description of some of the chief events of the journey, and to sketch as well as one may be able, some of the features that have left the most permanent mark in the memory.

For some years past the apparently forlorn hope had been cherished in my mind of one day being able to visit those portions of the British realm which seemed destined to play

so important a part in the future development of the Empire; therefore, when in December, 1899, the idea was first mooted that I should visit Canada, Australia, and New Zealand, on behalf of the Associated Board of the R.A.M. and R.C.M., I felt that a dream of my life was about to be realized. Consequently, when I found that, through the kindness of Sir Alexander Mackenzie and the R.A.M. authorities in general, I was able to leave my class at the Academy well provided for during the period of my absence, and when I found that all my London work could be arranged for until my return, I gladly accepted the appointment of Examiner; and after all preparations (of which there were many) had been made, my wife and I started from Liverpool, per Cunard R.M.S. "Campania," for New York on Saturday, June 2nd, 1900.

It had been determined that, as the number of candidates in the Colonies had increased enormously upon previous years, two Examiners should be sent, in order to allow of our return by Christmas, in time to begin all London work again in January, 1901. Consequently Mr. Arthur Somervell proceeded in July, direct to Australia, to examine in Victoria, S. Australia, Tasmania and the southern part of New South Wales. My tour, as arranged, embraced the Dominion of Canada, the whole of Queensland, the northern part of New South Wales, and the whole of New Zealand.

There was little calling for special chronicle in the passage across the Atlantic, except a gale on the third day out from Liverpool, during which the majority of us on board carried out the old saying that "discretion is the better part of valour!" However, that episode soon came to an end, and the rest of the voyage was pursued under the most favourable conditions that could be supplied by a truly magnificent vessel and calm, sunshiny weather. Sandy Hook was reached on the morning of Saturday, June 9th, and at 1 o'clock on the same day we first set foot on American soil. It had been our intention to make a stay of a day or two in New York; but on arriving at the wharf, a letter from the Associated Board's Canadian agent informed us that the work in the Dominion had to begin somewhat earlier than had been anticipated; so we merely spent a few hours in gaining a hasty impression of the great American City—visiting Fifth Avenue, Central Park, &c.—and then took the night train on to Niagara Falls, where we were purposed to spend Sunday, the 10th. The day proved to be ideal, one of those clear "blue" days on which everything looks its best. Truly Niagara must have been at its loveliest, for anything more wonderfully beautiful than the appearance of the Upper Rapids and the Falls themselves in the clear sunshine it is difficult to imagine, unless it were their effect in the moonlit and starlit evening, when everything was transformed, as by the touch of a magician's wand, into a fairy-like splendour of silver and grey. It was hard to tear one's-self away

from such a spot, but work made its demands upon our time, and we pursued our journey northwards into Canada, arriving at Hamilton, Ont., on Monday, the 11th. Here the first examinations took place, to be succeeded by others at Toronto and Montreal, both fine cities, thoroughly up-to-date in every respect. Unfortunately, at the latter place our tour was threatened with sudden termination, as from some cause or other, I was stricken down with a violent attack of fever, which at first looked suspiciously like typhoid. Happily, this was not the case, and, after a week's tiresome delay, I was allowed to go out, and we continued our trans-continental journey, having most reluctantly been compelled, through lack of time, to omit visits to Quebec and Nova Scotia, where examinations were due. Ottawa, the Dominion capital, was next reached, where we were witnesses of the ruin caused by the disastrous fire of April, 1900, acres and acres of charred wood and gutted brick-work testifying to the ravages caused by the flames. It was a melancholy sight! At Ottawa we joined the "Imperial Limited" express of the Canadian Pacific Railway, which accomplishes the 3000 miles from E. to W. in about four days (100 hours). We, however, having a day or two to spare, broke our journey at Banff, in the Rocky Mountains, a spot situated in the midst of scenery of striking grandeur, snow-clad mountains surrounding us on all sides. What impresses one most with the "Rockies" is the fact that one may travel for not only hours, but days, and still be in the midst of towering peaks, boiling torrents and wondrous glaciers. Switzerland, although it may, and perhaps does, surpass the Rocky mountain district in sheer beauty, cannot do so in absolutely awe-inspiring impressiveness. After a pleasant stay at Yale (British Columbia), where an examination had to be held at All Hallow's School, where the pupils are partly British and partly North American Indians, we traversed the Fraser river country, until finally, on June 27th, Vancouver City was reached.

This town well illustrates the extraordinarily rapid growth of many of the New World cities; in 1886 its site was mostly virgin forest; now, after 15 years existence, it contains nearly 30,000 inhabitants, and has fine buildings, electric tramways, electric light, telephones, and every modern convenience, and bids fair to become very shortly one of the most important ports on the Pacific, rivalling the older city of San Francisco, U.S.A. At Vancouver, the Canadian examinations were brought to an end, the results being remarkably good, and quite up to the average standard in the Home Country.

June 29th saw us embarked on the S.S. "Warrimoo," a steamer of the Canadian-Australian line, en route for Brisbane, Australia. The voyage down the Pacific was uneventful and, except for an interesting call at Honolulu in the Sandwich Islands, somewhat

monotonous, as we were out of sight of land for nearly the whole of the three weeks occupied by the journey. How shockingly demoralizing such a voyage can be, only those who have experienced ocean-travel know! One lays in the usual stock of books with the virtuous intention of doing some hard, serious reading: pencils and note-books appear, and one settles one's-self down; however, what it is I know not, but the aforesaid desire and virtuous resolution gradually but inevitably evaporate through some occult process of "brain paralysis," and after a day or two's *semblance* of work, one drops even the pretence, and eventually the veriest "twaddle" in the shape of yellow-backed novels seems quite an exertion of the mind, and an undignified and unworthy lethargy spreads itself over one's system! However, one consoles one's-self with the comforting reflection that one is by no means unique in the matter (as the postures in the surrounding deck-chairs sufficiently indicate), and that the store of health one is imbibing from the pure sea-air is ample compensation for the temporary loss of brain-energy, etc., etc.!

We were allowed the best part of a day on shore at Honolulu, the first purely tropical place visited. The heat was, of course, intense; but the luxuriant vegetation, the unusual sights and customs, and the presence of Chinese, Japanese, and the Sandwich Island natives, in addition to Europeans and Americans, produced a mental picture not easily erased. A typical instance of Yankee* sharpness and independence in money matters occurred on our landing. My wife and I, and two travelling companions, wished to drive out to Waikiki, a charming little bathing place about three miles distant from Honolulu, so we enquired the cost of a carriage to take us there and back; the answer was six dollars (about 25/-)! and not a cent. less would they accept. It was a case of "take it or leave it," although, five minutes after, we went by tramcar the whole distance for 20 cents. each (a little more than ninepence)!

After a run of about fourteen days down the South Pacific Ocean, we arrived in pouring rain at our first Australian port, viz. Brisbane, Queensland's premier city. Here we were met by the Board's Australasian agent, who had most of the details of the examination tour ready. The first task awaiting me I found in the shape of 700 papers in Elements of Music, Harmony, Counterpoint, &c. These had been worked in the various Colonies of the Southern Hemisphere, and forwarded to me in one solid mass for correction! A somewhat formidable beginning truly! However, a quiet week at Brisbane saw the bulk of them disposed of, and, amidst much that was quite admirable in the answers to the

* The Sandwich Islands had been formally annexed by the United States some time prior to our arrival.

questions set, there were many curiosities which added the touch of humour almost necessary for one's happiness in such a case! The following are a few specimens from the "Elements" papers:

Q. Define an Arpeggio.

- A. (i) A chord the bottom note of which is shaken alternately with those above.
(ii) A group of cords (*sic*) consisting of 1st, 2nd and 3rd inversions.
(iii) A running chord; all the notes run after one another.

Q. Define Enharmonic.

- A. (i) An unagreeable (*sic*) sound in a piece of music.
(ii) The notes to be sustained the full length.
(iii) Means that the Harmonic is turned into Enharmonic, and is to be played over again.
(iv) When the notes do not sound harmonious or true to the ear.

Q. Give the meaning of sf.

- A. (i) *Sol-forte*=solemn and loud.
(ii) In smothered tones.

On being asked to give the Italian term for the slowest "tempo" in music, one enterprising candidate vouchsafed the following reply—"Rallentando, i.e. gradually getting slower and slower, therefore it *must* be slowest in the end"! Surely there is a touch of genius about this!

Finally, here are some Colonial variations of well-known Italian terms:—

Adagiosimo.	Adanitiose.	Vivachetta.
Lentoisse.	Allegrino.	Prestaino.

At the time of our arrival in Queensland (July, 1900), many of the principal towns of the Colony were suffering from an epidemic of bubonic plague, and it was far from pleasant to find one's-self suddenly plunged into an infected area. Apart from the uncertainty in the minds of medical authorities as to the transmission of the disease, the fact that it had proved fatal in many cases, and the utter strangeness of coming into contact with a malady practically unknown in our own country, produced a state of mind which certainly, at the time, was not enviable. Much of the travelling in Queensland has to be done by coastal steamers, and it is by these very means that the plague is so often carried from port to port. Thus it was that we felt it to be wisest for my wife to proceed, via Sydney, direct to Wellington, N.Z., where she had many relatives and friends, and for me to pursue the Queensland journey alone, thus avoiding what would have been an unnecessary double risk.

Therefore, on July 28th I started northwards by the S.S. "Arrawatta," of the Australian United Steam Navigation Co's fleet, for Cairns, arriving there, after certain small delays from quarantine regulations, on August 2nd. Cairns is a typical Queensland

town, by no means beautiful in itself, consisting as it does of low houses built of wood, roofed in with the inevitable galvanized iron, the perpetual employment of which, however admirable from a utilitarian standpoint, becomes somewhat irritating to one's æsthetic sense. The country around exhibits most of the characteristics of a tropical area, and a prolific growth of vegetation meets the eye on all sides. The Hon. Local Representative of the Associated Board here, Mr. John Cairns, was most kind and attentive, practically putting himself at my disposal during my stay, and through his instrumentality a visit to one of the plantations of the Colonial Sugar Refining Company was arranged for, and occupied one very pleasant and interesting day "up country."

The great show-place of Queensland is the celebrated Barron Falls, which I saw in beautiful weather, but after a period of drought that had lasted for over three years; consequently the Falls were not at their best. The whole district, however, is extremely beautiful, the "scrub," as the wild tangle of tropical foliage is called here, being rich and luxuriant; bananas, cocoa-nuts, oranges, passion-fruit, &c., growing in wonderful profusion.

Starting southward again on August 5th, I was occupied during the next three weeks examining at Townsville, Charters Towers (a great mining centre), Rockhampton, Brisbane, Ipswich, and Toowoomba, with which last-mentioned place the Queensland work was brought to a conclusion. In all of these towns I received the warmest and friendliest hospitality, and my free time was fully occupied in making acquaintance with much that was interesting to a visitor from the Old Country.

With regard to the results of the examinations, I confess that I was agreeably surprised; the candidates were mostly of a decidedly good average of merit, and considering the few opportunities the pupils and teachers alike have of hearing good music, remarkably successful. I should like to say in passing that I was more than confirmed in an impression that I had formed before leaving England, viz. that there are excellent openings in many of the cities and towns of the Commonwealth for young musicians of real ability, who would most assuredly be wiser to go out where they are really needed, and where they could with perseverance earn a good income, than to stay in England and add to the number of the musical "unemployed," which gets larger every day.

Space forbids any detailed account of visits to the various centres in New South Wales; suffice it to say that after holding examinations at Armidale, Tamworth, Scone, Muswell-brook, Singleton, East Maitland, and Newcastle (a wonderfully flourishing sea-port, with a large coal industry), I found myself at the great capital of the colony, Sydney, early in September. Here I met my colleague, Mr. Arthur Somervell (whose work had then

begun), and having to wait a day or two for the next mail boat to Auckland, N.Z., I had the satisfaction of exploring the town and the wonderful harbour. This harbour is truly one of the sights of the world: anything more beautiful in its way I do not know, and, after seeing it, I quite understood the pride of the "Sydney-ites" and the corresponding jealousy of the sister city of Melbourne, Victoria! As most readers of the R.A.M. Club Magazine are aware, it is in the magnificent Sydney Town Hall that the largest organ in the world was erected some few years since by Messrs. Hill & Son, an organ noted amongst other things for its 64-ft. pedal stop. The engagement of the first official organist, Mons. Wiegand, having terminated, recitals have since been given by local organists. One of these recitals I attended, and heard a decidedly miscellaneous programme, including (*inter alia*) a selection from Meyerbeer's "Huguenots," one from Sullivan's "Pinafore," and so on!

The lack of discrimination shewn by audiences in Australia and New Zealand even surpasses that displayed at home! But, for our kinsmen over-seas there is far more excuse, since their opportunities of hearing good music adequately performed are (from the very nature of things in comparatively new countries, so far removed geographically from Europe and America) very rare. An amusing instance of this inability to appraise things at their proper value was overheard by my wife in a small town in New Zealand, where the local Choral Society was giving Mendelssohn's "Hymn of Praise," and a miscellaneous selection of shorter items. Two men, evidently of the well-to-do class, were discussing the performance: says No. 1, "Fine thing that 'Hymn of Praise' isn't it?" "Yes," says No. 2, "awfully good, but have you heard the 'Turkish Patrol'?"! Comment is, I think, superfluous!

However, notwithstanding such instances as this, there is a genuine desire throughout the Australasian colonies for increased knowledge of the better things of Art, and for a greater proficiency in their execution. There is plenty of talent, which only needs proper direction for it to bear fruit, as it is indeed doing in the greater cities, particularly in Melbourne and Adelaide with their University Music Schools and their enthusiastic professors.

To return, though, to the record of our tour. After somewhat of a tossing during the four days' trip from Sydney to Auckland, I rejoined my wife at the latter city on Sept. 17th. Our time in New Zealand was most enjoyable; we were in the midst of friends in nearly every centre; and particularly in Wellington (my wife's birth-place) were, in a very real sense, at home. It was in this city that I had the most remarkable experience in the whole of my examining duties. Amongst the candidates entered at this centre were thirty-nine from one school, St. Mary's Convent, and

I can honestly say that, as far as the vocal department was concerned, on no other occasion at home or abroad have I found gathered together in one institution (other than a large musical academy, such as the R.A.M.) such a number of beautiful voices admirably trained.* Three young girls particularly, two sopranos and one contralto, would indeed have been distinguished anywhere. The pianoforte-playing also was extremely good, and I was perforce compelled to pass *every* candidate, and 13 of them with honours!

The centres visited for examination purposes in New Zealand included Auckland, New Plymouth, Wanganui and Wellington in the North Island, and Nelson, Christchurch, Timaru, Dunedin and Invercargill in the South Island. The average standard of merit was distinctly good all round, and I am glad to say that the work of the Associated Board is much appreciated by teachers and pupils alike, as it affords them something to work for, and to *measure themselves against*, as it were, and thus creates a standard of achievement which, in the natural course of things, will become higher as time goes on.

We bade a reluctant farewell to New Zealand and the New Zealanders on November 10th, and after an uneventful passage, arrived at Sydney again on November 14th, where we had two or three days to wait for our homeward-bound P. & O. steamer, the "Britannia." These days were pleasantly spent in making further acquaintance with the many beauties of city and harbour, and on Saturday, November 17th, we began our last long sea-trip. Melbourne, with its magnificent streets and buildings—one of the most beautiful modern cities I know—Adelaide, Fremantle, and Perth (the capital of Western Australia), were all in turn called at and visited, enabling one to gain a very complete and comprehensive impression of the great Commonwealth. A nine days' run up the Indian Ocean in perfect weather, brought us to Colombo, Ceylon, where some candidates had to be examined. These, however, did not take long, and we were able to make a trip up to Kandy, in the interior of the island. No words of mine can express the wonders of that journey—the glorious hill-country with the effects of afternoon sunlight and evening moonlight, the utterly strange surroundings, the Cingalese and Tamils in their quaint costumes, the Hindoo temples and the curious native streets of Kandy—all constituted a picture of indelible impressiveness, and we all left Colombo feeling that these days would live in our memories in a very special sense.

A cool passage through the Red Sea and the Suez Canal

* The teacher was one of the "Sisters" of the Convent, and the almost unique way in which she managed to impart to her pupils an insight into the spirit of the music, was most noticeable.

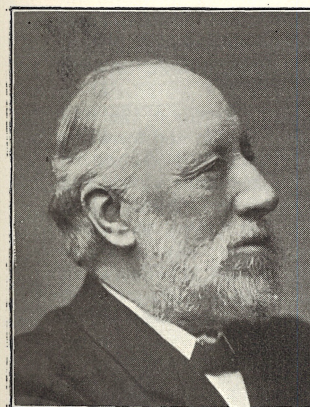
brought us to Port Said, after leaving which place we encountered the only really bad weather of the voyage. For a day and a half in the Mediterranean we had a decidedly uncomfortable time between the rolling and pitching of our ship and the increasingly cold temperature; but soon fair weather again prevailed, and we proceeded without let or hindrance through the Straits of Messina, when a few of the more energetic spirits amongst those on board (ourselves included) were fortunate enough to gain a beautiful view (at 5 a.m.) of Stromboli in eruption, which was well worth the sacrifice of a little sleep.

Marseilles was reached on Saturday evening, December 22nd, and a day's journey overland by the P. & O. "train de luxe" brought us to Calais, London being reached on Sunday evening, the 23rd.

Thus ended a tour which proved to be truly a refreshment to body and mind, and an experience that must inevitably leave its mark, let us hope in the broadening of one's sympathies, and the removal from one's mind of any vestige of that *insular* spirit which, in the wider sphere of politics now produces "Little Englandism," and which, in past days, would have severed our great self-governing Colonies from the parent stem, and prevented for ever the fulfilment of the Imperial destiny of the Anglo-Saxon race.

WALTER MACFARREN ON

Beethoven's 32 Pianoforte Sonatas.



It had long been my cherished wish to discourse on the above subject to the students of The Royal Academy of Music, but Beethoven's sonatas being 32, and my annual course of lectures having been hitherto limited to six, it was impossible to deal adequately with the theme until last term, when I was entrusted with the whole course of 12 lectures. I decided then, with extreme diffidence, to make the attempt, and that, without assuming that I knew more about Beethoven's sonatas than many other musicians. However, having made them the study of my life I thought that I might be able to throw some light on them not hitherto discerned by every one, for although every one has heard of, and most people know some-

thing of, these great works, every one does not realise the intense thought, rare skill, and labour brought to bear on their construction, and I hoped to express some ideas on the subject that would be acceptable to my auditors, and especially to students of the pianoforte, who ought to know the sonatas by heart.

In fulfilment of a promise made to the Committee of the R.A.M. Club, I am now about to give the readers of the Club Magazine some notion of the course of twelve lectures which I delivered on the above named theme on the Wednesdays in the recent Lent term, and I find the task more difficult than the delivery of the lectures themselves. When I explain that the lectures (or rather discourses, for they were not read), were delivered without note of any kind, readers will I think realise the difficulty to which I have alluded. Again, if I could even set down the exact words I uttered on these twelve occasions, the space required would I fear be out of all proportion to their interest. A brief summary therefore is all that I can vouchsafe respecting these discourses, the consideration of which has occupied my every leisure moment for many months past. The discourses were historical and analytical; that is, I gave the dates of the composition and publication of the sonatas and any circumstances connected with their production that I had been able to gather from Schindler, Thayer, Nottebohm and Grove; further, I attempted an analysis of every one of the sonatas and endeavoured to point out where Beethoven was influenced by previous composers and where he broke fresh ground; and finally my remarks were illustrated by many complete sonatas, and copious extracts from the others, performed by several accomplished pianists, all former students of the Academy.

The First Lecture took place on Wednesday afternoon, the 9th of January, 1901, on which occasion the sonatas under consideration were those in F minor, A, and C, op. 2, Nos. 1, 2, and 3, which were composed in 1795, and performed for the first time by Beethoven himself in December of that year, at the palace of Prince Lichnowski, and in the presence of Haydn who had just returned from his second visit to England. These three sonatas were published on the 9th of March, 1796, and they were dedicated to Haydn. My assistant on this occasion was Miss Agnes Zimmermann, F.R.A.M. (King's Scholar in 1860 and again in 1862) who in addition to copious extracts, played some entire movements from the sonatas in F minor and A, and the whole of that in C.

The Second Lecture took place on Wednesday afternoon, the 16th of January, when the sonatas concerning which I discoursed were the 4th, 5th, and 6th of the series, namely, that in E flat, op. 7 (composed in 1797, and published on the 7th of October in the same year), and those in C minor and F, op. 10, Nos. 1 and 2, allusions to which and that in D, No. 3, occur in the Sketch Book of this year; the three sonatas were published on the 26th September, 1798. My illustrator at this lecture was Mr. Stewart Macpherson, F.R.A.M. (Sterndale Bennett Scholar, 1880; Charles Lucas Prize Holder, 1884; Potter Exhibitioner, 1885) who played the entire sonata op. 7, as well as large extracts from that and the two other sonatas.

The Third Lecture was announced for Wednesday, the 23rd of January, but owing to the death of Queen Victoria on the 22nd, it was deferred until Saturday, the 26th of January. The sonatas I dealt

with on this occasion were the 7th, 8th and 9th of the series, namely, that in D, op. 10, No. 3; the Sonata Pathétique (Beethoven's own title, composed and published in 1799), op. 13; and the first of the two sonatas, op. 14, which was composed as far back as 1794, but not published until 1799. Miss Maude Wilson, A.R.A.M., was the pianist on this occasion, and played the whole of the sonata in D, as well as considerable portions of those in C minor and E.

The Fourth Lecture occurred on the afternoon of Wednesday, the 30th of January, when I discussed the 10th, 11th, and 12th of the series, namely, the beautiful little sonata in G, op. 14, No. 2, which was composed in 1799, and together with its companion in E, published in the latter part of that year; the first movement of this sonata in G, has always been considered a perfect example of sonata form. The sonata in B flat, op. 22 (composed in 1800 and published in 1801) and that in A flat with the Funeral March, op. 26 (composed in 1801 and first published in the following year) were also under consideration at this lecture. My helpmate on this occasion was Miss May Wheldon, L.R.A.M., who played two movements from the sonata in G, the whole of that in B flat, and large portions of that in A flat.

The Fifth Lecture took place on Wednesday, the 6th of February, when the 13th, 14th, and 15th of the series, namely the two sonatas quasi fantasia, op. 27, in E flat and C sharp minor respectively, and that in D, op. 28, were the works to which I called attention, and I referred to the strangely different fate of the two former sonatas, that in C sharp minor having been from the first one of the most popular, while its equally fine companion in E flat has been perhaps one of the most neglected; the ridiculous nickname of "Moonlight" by which the former is known here, is said to be due to a German critic, one Relstab, who averred that the first movement reminded him of moonlight on the lake of Lucerne. In Germany, I believe, the sonata is known as the Laube Sonata, owing to a tradition that it was written in an arbour surrounded by leaves. The two sonatas, op. 27 together with op. 28 and op. 26, were all composed in 1801, and published in 1802 by Krantz, of Hamburg who, without the composer's sanction, gave the title of Pastorale to op. 28, and who must have made a very good thing out of the sale of the so-called "Moonlight" and the Funeral March Sonata. Mr. Walter Fitton, A.R.A.M. (Potter Exhibitioner, 1873) presided at the pianoforte on this occasion and played the whole of the sonata in E flat, extracts from that in C sharp minor, and three out of the four movements op. 28.

The Sixth Lecture occurred on Wednesday, the 13th of February, when the sonatas under consideration were the 16th, 17th, and 18th of the series—namely, the beautiful triplet op. 31, Nos. 1 & 2 of which, in G and D minor respectively, were composed in 1802 and published in 1803, while No. 3 in E flat was probably composed in 1803, and published in 1804. Miss Llewella Davies, A.R.A.M. (John Thomas Welsh Scholar 1887, Macfarren Scholar 1892, Sterndale Bennett Prize 1891, Charles Lucas Prize 1894, Santley Prize 1892, Worshipful Company of Musicians Medal 1893, Louisa Hopkins Prize 1892) was my pianist on this occasion, and played the whole of the sonata in G and several movements from those in D minor and E flat, besides many extracts from the three works.

The Seventh Lecture took place on Wednesday, the 20th February,

when the 19th, 20th, 21st, and 22nd of the series—namely, the two small but charming sonatas, op. 49 (No. 1 in G minor, composed in 1799, No. 2 in G major 1796, and both published in 1805) the great sonata in C, op. 53, and that in F, op. 54 (both composed in 1805, and the first-named published in that year and the latter in 1806) were under discussion. The publication of the little sonatas, op. 49, so long after their composition, illustrates the fact that opus numbers refer to the order of publication and afford no clue to that of composition. The sonata, op. 53, which has immortalized the name of Count Waldstein, afforded me an opportunity of stating some interesting particulars concerning this friend of Beethoven's youth; I likewise referred to the slow introduction to the final movement of this sonata having been an afterthought, the original slow movement having been abandoned owing to its length, and published separately as *Andante Favorite*, and I also mentioned the fact that the subject of the Rondo is a Rhine melody adopted in compliment to Count Waldstein, who was a native of Bonn. Miss Margaret Gyde, A.R.A.M., (Lady Goldsmid Scholar 1881, Thalberg Scholar 1881, Sterndale Bennett Prize 1879, Potter Exhibitioner 1880) was the pianist on this occasion, and besides numerous extracts, played the whole of the sonatas, op. 53 and op. 54.

The Eighth Lecture took place on Wednesday, the 27th February, when the 23rd and 24th sonatas in F minor, op. 57, and in F sharp, op. 78, were those to which I referred. The former great work was composed in 1806, at the country house in Hungary of Count de Brunswick, to whom it was dedicated, and it was published on the 18th of February, 1807, by Kranz of Hamburg, who as he had done before with op. 28, gave it a fanciful title (*Appassionata*) without the composer's sanction. The sonata in F sharp, op. 78, was a special favourite with its author; it was composed in 1809, and bears the date Sept. 11th, its publication was in 1810, and its dedication was to the Countess de Brunswick, (the sister of the Count) with whom Beethoven made much music during his visit to Hungary. Miss Cantelo, A.R.A.M. (Lady Goldsmid Scholar, 1882, Sterndale Bennett Prize, 1881), was my pianist on this occasion, and in addition to numerous extracts, played in their entirety the two above named sonatas.

The date of the Ninth Lecture was Wednesday, the 6th of March, when the sonatas respecting which I spoke were the 25th, 26th and 27th of the series, namely the little one in G, op. 79, sometimes called *sonatina* (dated in the composer's autograph October 11th, 1808, and published in 1810), the sonata in E flat, op. 81a (composed partly in 1809 and completed in 1810, in which year it was published), and the sonata in E minor, op. 90 (dated Vienna, August 16th, 1814, and published in the following year). The first named of these three sonatas is described as "*Alla Tedesca*," a term which applies perhaps only to the 1st movement, and which implies "in the German style," and is in waltz rhythm. The second of the above named sonatas is the unique instance of programme music to be found in Beethoven's pianoforte works. He labels the movements respectively "*Les Adieux, l'Absence, et le Retour*," which it might be assumed referred to a romantic love story, but that the individuals typified in the music were both of the ruder sex. The Archduke Rudolph was a pupil, friend and patron of the composer, and when some political mission was the occasion of the former leaving Vienna in May 1809, the latter com-

posed the 1st movement of this sonata, in which what may be called the "*Lebewohl*" *motif* plays a conspicuous part throughout. The slow and last movements, in poetical fashion delineate the pain of separation from his friend, and tumultuous joy on the return of the same in January, 1810. The third sonata of those discussed at this lecture was that very recondite one in E minor, op. 90, than which nothing more original is to be found in the whole of the great tone poet's works. Attention was directed to the numerous fresh and beautiful points occurring in the two movements of which this sonata consists, and particularly to the clever passage of augmentation and subsequent diminution (in canon) which precedes the return to the first subject in the former. The original MS. of this sonata was formerly in the possession of the late Cipriani Potter, at whose house I have frequently seen and noted its remarkable characteristics—written throughout slantingly at an angle of 45, and full of blots, smears, interpolations, and excisions. My pianist on this occasion was Mr. Claude Pollard, A.R.A.M. (Thalberg Scholar, 1895, Heathcote Long Prize, 1895, Walter Macfarren Gold Medal, 1897), who in addition to numerous extracts, played the whole of the sonatas op. 81, and op. 90.

The Tenth Lecture took place on Wednesday, the 13th of March, when the huge sonata in B flat, op. 106, the 29th of the series, formed the sole subject concerning which I treated. This sonata was undertaken as a birthday offering to the Archduke Rudolph, and the initial subject of the 1st movement is identical with that of a vocal composition for tenor solo and chorus (glimpses of which appear in the Sketch Book of this period), the notes of which are set to the words, "*Vivat Rudolphus*." The 1st Allegro and the Scherzo only were finished timely for the birthday, and these were duly presented to the Archduke who, it is said played them at sight which, considering their difficulty and the composer's illegible handwriting, must be regarded as a remarkable feat. This was in 1818, and the completion of the work did not take place till 1819, and its publication until 1820. On its first publication in London by Birchall, in New Bond Street, it was divided into two parts, each published separately, and its colossal proportions and difficulties rendered it for many years a sealed book to amateurs, and even a *bête noire* to professional pianists. Arabella Goddard was I believe the first to play the work from memory in London; this was in 1853, and the feat has been repeated by the late Sir Charles Hallé, Hans von Bulow, and Anton Rubinstein, and by the happily still living Margaret Gyde, E. Dannreuther, and Oscar Beringer. I cannot attempt here to repeat even a tithe of what I had to say concerning this prodigious work—its massive Allegro, its jocund Scherzo, its deeply pathetic slow movement in F sharp minor, and its enormous fugue, in which the composer makes use of every device known to the art of fugal writing; suffice it that my pianist on this occasion was Miss Elsie Horne, A.R.A.M. (Thalberg Scholar 1897, Sterndale Bennett Prize 1897, Walter Macfarren Gold Medal 1898, Louisa Hopkins Prize 1899, Agnes Zimmermann Prize 1899), whose name must be added to the roll of those who have publicly performed this work, besides doing which she rendered valuable assistance in its analysis.

The Eleventh Lecture took place on Wednesday, the 20th of March, and was devoted to the 28th and 30th sonatas, namely, that in A, op.

101, and that in E, op. 109. The exact date at which the former was produced is uncertain, but it was publicly played in February, 1816, and as it must have been composed before it could have been played, it may be assumed that it was written in the latter part of 1815, and it was published in 1817. The sonata in E, op. 109, was composed partly in 1819, and finished in 1820 (during which period Beethoven was also engaged upon the great Mass in D), and was published in Nov., 1821. The tendency of the author to contrapuntal and fugal writing in the five final sonatas is remarkable, those (op. 101, op. 106 and op. 110), containing elaborate examples of fugal composition, and all abounding in contrapuntal device of every description. The final movement of op. 101 is a very curious illustration of canonic imitation and its inversion, and also of an unusual treatment of the fugue. Miss Dora Bright, A.R.A.M. (Potter Exhibitioner 1884, Lady Goldsmid Scholar 1886, Sterndale Bennett Prize 1887, Charles Lucas Prize 1888), was the pianist on this occasion, and besides assisting me in my analysis with numerous extracts, played the two sonatas above named in their entirety.

The Twelfth and final Lecture of the course occurred on Wednesday, the 27th of March, and was concerned with the 31st and 32nd sonatas, namely, those in A flat, op. 110, and in C minor, op. 111. The former was composed in the latter part of 1821, and the original manuscript bears the date in the composer's autograph of December 25th in that year, so that this work may be regarded as a Christmas Box to all music lovers; it was published in August, 1822. The last sonata of this grand series (C minor, op. 111) was begun or finished on January 13th, 1822, that date on the original manuscript being in the composer's autograph. It was published in April, 1823, and it is worthy of remark that both of these sonatas, and also op. 109, were composed during the progress of the great Mass in D which was completed in 1822. Miss Agnes Zimmermann, F.R.A.M. &c., was on this occasion again my assistant, and besides the numerous extracts necessary to my analysis, played the whole of the two sonatas comprised in this lecture.

In my valedictory words I referred to the dissimilarity of the 32 sonatas as being striking evidence of the composer's extraordinary fertility, and compared op. 7 in E flat, with that in D, op. 10, the Sonata Pathétique with that in A flat, op. 26, the sonata in E flat, op. 27, with its companion in C sharp minor, the Waldstein with the Appassionata, and finally op. 110 with op. 111, in proof of this statement. One of my objects in these discourses was by means of the 32 sonatas (the production of which comprehended nearly thirty years of the composer's life) to trace the growth and development of Beethoven's mighty genius; how it was at first influenced by his predecessors, then how it year by year more and more asserted its independence, and finally attained complete individuality. The fresh and beautiful productions of his early manhood up to op. 22, were doubtless influenced by Haydn and Mozart; those of his mid-career yearly gained in breadth of style, and nobility and originality of idea, culminating in the great sonata in F minor, op. 57; and the sonatas of his maturer years, though perhaps less equal, and occasionally even crude, contain entire movements of amazing grandeur, and innumerable ideas, progressions, and passages of unsurpassed æsthetical beauty,

and I ventured to express the opinion that like the plays of Shakspeare these 32 sonatas are without a parallel, and like those immortal literary productions unapproached, unapproachable, and destined for all time.

In conclusion I expressed my indebtedness to all my helpmates on these occasions, who had assisted me with a singleness of purpose and self abnegation, beyond all praise, and to Miss Zimmermann, who helped me to inaugurate as well as to conclude the series, I was doubly indebted. Finally I expressed the hope that my 12 lectures had not been entirely unworthy of the subject of which they treated, that my auditors had derived some interest and even profit from them, and I took leave of my hearers in Beethoven's own word—"Lebewohl."

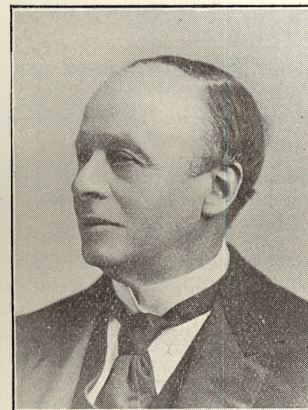


Photo by Elliott & Fry.

DR. CHARLES STEGGALL

attains this year his Jubilee as professor of organ and composition at the Royal Academy of Music, to which post he was appointed in 1851. This term of service is exceeded only by Mr. Walter Macfarren, whose portrait we give on page 9.

Dr. Steggall's numerous pupils and friends will join with us in offering him cordial felicitations.

A curious Pianoforte.

In response to a request for some particulars of the Vertical Piano exhibited at the Crystal Palace last year, Mr. Oscar Beringer writes as follows:—

"I do not know what to tell you about the piano. I cannot even compare it with anything else on earth, as it is the only specimen in existence. It is a double pianoforte with two complete and separate actions, only they, as well as the keyboards, are perpendicular instead of horizontal like other pianos.

"When I first received it (a present from a friend) I puzzled my brain exceedingly as to the object of it; at last a bright idea struck me—it must have been made for an invalid who wanted to play in a lying position. But alas! I tried every imaginable position the human body is capable of, with no result—I was no nearer the solution. Mr. Hipkins, whom I consulted, murmured something about a 'lunatic'; whether he meant me or the manufacturer I do not know to this day.

"By this time the thing had become almost uncanny, and haunted me like a ghost, when Professor Prout kindly took pity on me, and practised on it, until he one day astonished me by playing one of the 48 Fugues in a masterly manner. Certainly, sometimes the parts were an octave too high or too low, as the two key-boards vary an octave in pitch, but he succeeded in laying the ghost, and I could again enter the room in which it stood without fear and trembling.

"The piano must have been made, judging by the action, in 1790 or the commencement of 1800."

Academy Letter.

Owing to the lamented death of our Most Gracious Patron, Queen Victoria, the Academy was closed on Wednesday, January 23rd, and again on February 2nd, the day of the funeral of her late Majesty, no evening functions being held between these dates.

The Principal has returned to London, and will resume his duties next term. Happily the change, which he was forced to take, has done a great deal towards restoring his health.

Mr. Joseph Blahá (who undertook Mr. Sauret's duties during his absence in the early part of the term) has been appointed a Professor of the Violin.

The following were elected Associates at the Directors' Meeting held on Thursday, March 28th:—

Gertrude Bampfylde	Florence E. Moss
Mabel Burmester	May Mukle
Ethel V. Cave	Elizabeth Rushton
Marguerite Elzy	Elizabeth V. Waite
Marianne S. Hann	Claude F. Pollard
Elsie E. Horne	Lionel Tertis
Isabel Jay	Charles E. Tinney
Marian Jay	Walter P. Weekes
Vera Margolies	Bertie B. Withers

The first winner of the R.A.M. Club Prize (on this occasion awarded for composition) is Harry Farjeon, A. von Ahn Carse being commended. The examiners were Messrs. Charles Macpherson, Myles B. Foster, and John E. West.

A course of twelve lectures on Beethoven's 32 sonatas, delivered by Mr. Walter Macfarren, and illustrated by former students of the Academy, commenced on Wednesday, January 9th. It is gratifying to note that the attendance at these interesting discourses—which were continued throughout the term—was exceptionally good.

The greater part of the terminal Orchestral Concert was fittingly devoted to a performance of Verdi's "Requiem" under the conductorship of Mr. F. Corder.

Edward German's Operetta, "The Rival Poets," was given at St. George's Hall, on Tuesday, March 7th, under the direction of Mr. A. Randegger; and the Dramatic Class, under Mr. W. Farren, gave W. S. Gilbert's Comedy, "Engaged," preceded by the Balcony Scene from "Romeo and Juliet," at the same Hall, on March 26th.

W.H.

Club Doings.

Most of the fixtures during last term were interfered with by the lamented death of Queen Victoria. The Social Meeting for members only was held as announced on 19th January, but the Ladies' Night on 28th February was abandoned. In coming to this decision the Committee kept in mind the close connection between the Club and the Royal Academy of Music, of which Her Majesty was a munificent Patron throughout her long and illustrious reign, and also the fact that the above date fell within the period of the deep mourning.

Members are particularly requested to note that the last Supper of the present season will be held at the Club on Saturday, 11th May, at 8 p.m. Those who intend to be present should inform the Secretary not later than Thursday, 9th May.

The Ladies' Night is on Wednesday, 19th June, at 8 p.m., at the Royal Academy of Music. A circular notice will be sent out about a month beforehand.

The Annual Dinner of Members and Associates and their friends will be held at the Monico Restaurant, on Wednesday, 24th July, at 7.30 p.m. Tickets (exclusive of wine) are 5s. each.

The following elections have taken place since our last number:—

MEMBERS—Mr. Harold Jenner, Mr. Philip C. Suckling, and Mr. Bertie Withers.

ASSOCIATES—Miss Gwendolen Carling, Miss Amy Clapshaw, Miss Margaret G. Cooper, Miss Florence Edmonds, Miss Lillie Goodchild, Miss Edith O. Greenhill, Miss Violet Locke, Miss E. Y. Maurice, Miss Florence Moss, Miss Blanche Sherrard, Mrs. Helen Trust, Mrs. John Waghorn (Miss E. F. Holmes), Miss Emma Wheaton, and Miss Clara Williams.

The Prize of £10 10s. offered by the Committee has been won by Mr. Harry Farjeon for a trio for violin, viola and violoncello.

Mems. about Members.

We rejoice to learn that Sir Alexander Mackenzie has returned in excellent health. While at Florence he conducted a performance of his Scottish pianoforte concerto at the Società Cherubini, on 25th February, when Mr. Buonamici was the soloist.

Mr. Edward German has completed Sir Arthur Sullivan's "The Emerald Isle" by writing three songs for the first act and five for the second. As Sir Arthur had only scored three numbers Mr. German's work has included the orchestration of practically the whole opera. The violin concerto he undertook for the next Leeds Festival has necessarily been abandoned for the present.

The music for the production of "Coriolanus" by Sir Henry Irving at the Lyceum, is by Sir Alexander Mackenzie.

Congratulations to Mr. Robert Newman on his marriage to Miss Florence Maud Read (14th February).

Mr. Reginald Steggall gave an organ recital, on 16th January, at St. Nicholas, Sutton, the programme including his own Toccata.

On 17th January, at Bournemouth, Mr. Edward German conducted a selection of his works at the 30th Symphony Concert.

The net value of Sir Arthur Sullivan's estate was £32,193 10s. 5d. After many specific bequests, the residue is left to his nephew Herbert Sullivan.

Mr. Alfred Gilbert lectured on "Musical Forms," at the Society for the Encouragement of the Fine Arts.

Brahms's "German Requiem" was performed at Lincoln's Inn Chapel, on 27th January, under the direction of Dr. Steggall.

Mr. Francis Korbay has been giving a series of "Causeries" at Leighton House.

At his Pianoforte Recital, on 28th February, Mr. F. G. H. Moore's programme included amongst other items, Bach's Chromatic Fantasia and Fugue, the "Waldstein" Sonata, Schumann's "Carnaval," and a number of Chopin's pieces. The vocalist was Mr. W. R. Maxwell.

Mr. Reginald Steggall's Suite (No. 2 in E) was produced at the 42nd Symphony Concert at Bournemouth, on 28th February.

On 17th March, Mr. Manuel Garcia attained his 96th birthday. Hearty good wishes!

At St. James Hall, on 22nd March, Mr. William Nicholl's Smoking Concert took place. He was assisted by Miss Ellen Bowick and Mr. Arthur Oswald among others.

The pupils of Mr. Wallace Wells at the Guildhall School of Music gave a Vocal Recital on 21st March.

Under the direction of Mr. Douglas Redman, Graun's Passion Music was sung on three occasions during March, at Brixton Church, Mr. Welton Hickin officiating as organist.

The pupils of Mr. Stephen Kemp at the Guildhall School of Music gave a Pianoforte Recital on 28th March.

Mr. W. W. Starmer was married on 9th April to the Hon. Florence Somerville. Congratulations!

Three Lectures on Arthur Sullivan will be delivered by Sir A. C. Mackenzie, on May 2nd, 9th, and 16th, at the Royal Institution.

Our Alma Mater.

In Memoriam.
VICTORIA R. et l.
Patron of the Royal Academy of Music,
1837-1901.

HIS MAJESTY THE KING has graciously consented to become the Patron of the Royal Academy of Music.

H.R.H. THE DUKE OF CONNAUGHT, K.G., has consented to become the President of the Royal Academy of Music.

The programme of the Students' Chamber Concert at St. James's Hall on 21st February included a pianoforte sonata in B minor by Edwin Yorke Bowen, a sonata in A for violin and pianoforte by A. von Ahn Carse, and three songs by Florence Reeves; other notable items being movements from Brahms's first sextet in B flat, and from Mozart's quintet in G minor.

The Operatic Class on 7th March performed at St. George's Hall Mr. Edward German's operetta "The Rival Poets," a revised version of a work originally produced some 14 years ago. The parts were sustained by Mrs. Julia Franks, Miss Katie Moss, and Messrs. Philip C. Suckling, Ernest Torrence, Herbert Bagnall, and H. E. Butcher. The production was under the guidance of Mr. Alberto Randegger, Mr. William Farren, and Mr. B. Soutten.

The students of the Dramatic Class gave a performance of Mr. W. S. Gilbert's comedy "Engaged," on 26th March, at St. George's Hall. Special mention may be made of Miss Lillian Ginnet, Miss Lilian M. Orr, Mr. Walter Nugent Monck and Mr. Ernest Torrence. The other characters were personated by the Misses Margaret Beagle, Margaret Somerville and Ethel Huxham, and Messrs. Wallace Shakespeare, Reginald F. Rynd and Henry E. Butcher. "Engaged" was preceded by the balcony scene from "Romeo and Juliet," essayed by Miss Nellie H. Britton and Miss Isabel Peck. The Academy Orchestra, under the direction of Mr. F. Corder, played some pieces, including Sir A. C. Mackenzie's overture to "The Little Minister."

The first part of the Orchestral Concert at Queen's Hall, on the 28th March, consisted of Verdi's "Requiem," the solo parts in which were sung by Miss Ethel Wood, Mrs. Julia Franks, Mr. W. R. Maxwell and Mr. Ernest Torrence. In the second part were the first movement of a symphony in G minor, by Mr. Felix G. Swinstead (Thalberg Scholar), Weber's "Concertstück" and Liszt's symphonic poem "Mazeppa." Mr. Frederick Corder conducted.

The following scholarships, exhibitions, and prizes, have been awarded since Christmas last: George Mence Smith Scholarship, Dalton Baker. Wind Instrument Scholarships as follows: Oboe, Henry Horatio Smith, Frances M. Meliar Smith; Horn, Alfred Edwin Brain; Trombone, Harry Roberts; Trumpet and Cornet,

William Cox ; Cornet, Catherine Fidler. Associated Board Exhibitioners : Pianoforte, Mary Eliza Moss, Irene Scharrer ; Violin, Winifred R. E. Richardson. Goldberg Prize, Kate Kelyn Williams; Evill Prize, George R. Senior ; Llewellyn Thomas Prize, Lilian Clarke ; Sauret Prize, Marjorie O. Hayward ; Sterndale Bennett Prize, Winifred Christie ; Louisa Hopkins Memorial Prize, Winifred Christie ; "R.A.M. Club" Prize, Harry Farjeon ; Charles Mortimer Prize, George R. Senior.

The following scholarships will be competed for on May 1st next : Goring Thomas Scholarship for Lyrical Dramatic Composition, and the Dove Scholarship for Violin Playing. Among others which will shortly be open are the Thalberg Scholarship for Pianists (2 years), Erard Scholarship for Pianists (3 years), The Anonymous Exhibition for Organ Playing. The Ross Scholarships for (a) Wind Instruments, for (b) Vocalists, will also be established soon. Full particulars may be obtained of Mr. Renaut.

Certain alterations have been made in the regulations for the Metropolitan Examinations, whereby candidates are examined as (a) Performers and Teachers, (b) Teachers, (c) Performers.

Brief notes of Mr. Walter Macfarren's Lectures during the term will be found at page 9, accompanied by a portrait of the Lecturer, who has been a Professor of the Academy for the notable period of 55 years.

The Lectures next term will be delivered by Mr. Frederick Corder.

Notices.

1.—"The R.A.M. Club Magazine" will be published three times a year, about October, January and May, and will be sent gratis to all members and associates on the roll. No copies will be sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine, although owing to exigencies of space the insertion of these cannot always be guaranteed.

3.—New Publications by members will be chronicled but not reviewed.

By order of the Committee.

Future Fixtures.

Supper, Saturday, 11th May, 1901, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Wednesday, 19th June, 1901, at 8 p.m.

ANNUAL DINNER, Wednesday, 24th July, 1901, at 7.30 p.m.

Not less than a week's notice is sent of each of the above fixtures. The Social Meetings are held at the Royal Academy of Music. The Suppers are held at the Club, and at least eight names must be sent to the Secretary before the day. The Annual Dinner will be held at the Monico Restaurant.